

University of Toronto
ROYAL CONSERVATORY OF MUSIC

Boyd Neel, Dean

Special Events Series
1960-1961

Conservatory Concert Hall at 8:30 p.m.

135 College Street, Toronto, Ontario

Frederick Grinke, violinist
and
Kathleen Long, pianist

Programme

Sonata in Bb major (K. 454) - - - - Mozart
Largo, leading to Allegro
Andante
Allegretto

This sonata is the first of Mozart's three final essays in this form, works which attain hitherto unprecedented mastery by a complete fusion of feeling and concerted brilliance. The breadth of material, exposition and soloistic display possibilities liken it to the concerto form, but there is ample opportunity for interplay between performers to preserve the chamber concept of the sonata. It was composed in Vienna, 1784, for a talented young Mantuan girl, Mozart completing it in less than a week, presenting the part to her on the morning of her concert, he himself playing the premiere from a sheaf of brief manuscript jottings. The sonata has many interesting features: the noble Introduction, the contrapuntal extension of the subject in the Recapitulation (which makes up for a rather free Development), a deeply moving Andante of exquisite lines interspersed with emotional outbursts, and a Rondo Finale that is notable for the delightful secondary melodies employed.

Sonata in E minor, Op. 36A, No. 2 - - - - Busoni
Langsam - Presto - Andante, piu tosto grave
Andante con moto (Chorale con variazione)

Busoni's second violin sonata was completed in 1899 and dedicated to the famous Hungarian violinist-composer, Nováček. It is actually in one continuous movement throughout. Busoni's early facility at composition and his rapid acquiring of a fantastic pianoforte tech-

nique brought him much public attention but served him ill as a serious craftsman. He later considered this particular sonata the first really good work in his large output. Like most virtuosi with a highly artistic intellect, he soon tired of public show and gradually became more remote and experimental in his writing, ever seeking new methods of balancing feeling and classical forms. At the age of 47, he complained that while people began to be pleased with this sonata, for him it was dying. Thus it stands deeply rooted in the sweeping passions and monumentalism of the Romantic Age (with decided Neo-Classic touches) while its creator sought the future, in doing so heralding in his compositions and aesthetic essays many of the trends of contemporary thought.

— INTERMISSION —

Sonata in A major, Op. 13

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Fauré

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

This sunny composition was written in 1876 and two years later honored with a performance at the Paris Exhibition. Saint-Saens was highly enthusiastic about it, seeing in the work of his 31 year old friend the first stamp of mature compositional greatness that was about to blossom. The irresistible charm of its melodies, the rhythmic swing of its phrases and the buoyancy of spirit displayed throughout have made it a constant favourite in the repertoire. Yet for its initial publication, Fauré had to be content with the implied prestige of the fact, receiving no initial payment of royalties. Nowadays, while remembering Fauré as the great teacher of Nadia Boulanger and Ravel, we tend to overlook (or snub) his fastidious and cultivated musical expressions. In his chamber music and many songs he has left us an art forever fresh and quietly pleasurable, a precious heritage of a sincere craft.

(Notes by Walter Kemp)

SPECIAL EVENTS SERIES

1960 - 61

MAUREEN FORRESTER, contralto **October 26, 1960**

FREDERICK GRINKE, violinist and
KATHLEEN LONG, pianist **November 3, 1960**

FRIEDRICH GULDA, pianist with the VIENNA
PHILHARMONIC WIND ENSEMBLE **November 24, 1960**

MARCEL GRANDJANY, harpist **December 8, 1960**

FINE ARTS STRING QUARTET **January 26, 27, 28, 1961**

RUSSELL OBERLIN, counter-tenor **February 20, 1961**

Tickets on sale for all concerts at the Box Office during intermission and at the Conservatory Concert Bureau, Room 77, 9:00 - 5:00 p.m., Mondays through

Fridays. Telephone EM. 8-2655.

Series Manager — Ezra Schabas